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"The Letter killeth, but the Spirit giveth Life"

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THE R.C.M. MAGAZINE

VOLUME XLVIII

No. 1

EDITORIAL

THE Editor's post-bag has recently included a protest from a disillusioned student who had come to College in the hope of enjoying the "corporate life with like-minded friends" described by Sir George Dyson in his beginning-of-term address last September. Not only did she hunger for more general lectures in the official curriculum, but she also deplored what to her seemed like unpardonable inactivity on the part of the R.C.M. Union: "Let us all unite to counter the crippling insularity and intellectual stagnation into which the College is rapidly subsiding," were her last, impassioned words.

Ours is not a residential college, and the young student straight from school—and even the older student released from the Forces—is at first bound to miss the hour-by-hour official organisation of his day to which community life has accustomed him; he will inevitably take some little time to learn how best to plot his own course. It was a sense of loneliness in Prince Consort Road which prompted a group of ex-Service students in the early days after the war to form what is now the Students' Association to foster various social and cultural activities among present students, leaving the Union proper (to which it is affiliated) to continue its primary work of keeping old students in touch with the College. Recognising the real need for such an organisation, the College authorities gave it every encouragement; its own student officers have been untiring in their efforts to keep it alive.

But what of the great majority of our students themselves in these past five years? Flapping over the pages of recent R.C.M. magazines, it is revealing to discover "the attendance (at a dance) was not high enough to avoid financial loss"; again, in an article describing a scheme promoted by men of the Royal College of Science (who also feared insularity) for organising combined cultural activities in the South Kensington colleges, "not many of our people seemed to take advantage of this generous offer . . . quite clearly something had to be done to attract our stubborn students," etc. And why is it that at the annual Union tea-party and talk (the latter always given by some distinguished non-musical speaker) the student attendance is practically nil?

The absentees on all these occasions are no doubt at home practising, for the would-be soloist knows only too well that he has but three short years in which to determine the course of his future. The plaintiff of the opening paragraph, on the other hand, rightly recognises that flexibility of fingers or voice is only half the battle, that there comes a time when half an hour with Shakespeare is worth more than two and a half hours with Czerny. If she could find enough other students to fight a battle against "intellectual stagnation" with her, could she not herself, through the medium of the Students' Association, organise play-reading groups, expeditions to the National Gallery, walks on the Chiltern Hills? To return, in conclusion, to that already quoted address of Sir George Dyson: "If you will keep your eyes and ears open you will find the machinery of the College ready to help you, but we do not pretend to do for you anything you can perfectly well do for yourselves."

DIRECTOR'S ADDRESS

JANUARY, 1952

TWO papers on the psychology of music teaching have recently appeared in the British Journal of Educational Psychology, and they contain the best and clearest statement and analysis of some of our teaching problems that I have ever read. I am not going to summarise them, but I want to talk about one direct challenge to some of our ideas and methods. The writer, Dr. Mainwaring, suggests at one point that most of the written papers we set in music examinations could be adequately answered by an intelligent candidate who was completely tone-deaf. This makes one think indeed, and the more one thinks the more difficult it is to deny the possibility.

I began to recall our entrance papers here. I always mark these myself. How do I know that any candidate can really hear either the notes printed on the papers or the notes he or she may write in answer? We ask for scales, for instance. Well, anyone prepared to take the trouble could learn these from a book. The same is true of note-values, intervals, triads, inversions, transposition and what not. It is impossible to tell from the written answers alone whether the candidate can hear the notes or not. So far he might be totally tone-deaf and yet be able to calculate these things correctly. Then we come to simple chords and cadences. Again, there is no firm proof of hearing. A few orthodox chords and progressions could be plausibly handled on paper by following the examples and rules of the textbooks. Even the free two-part writing which is our next test could be tolerably well done by a candidate clever enough to avoid forbidden intervals and discords. We are really not much farther. All we can know as yet is that the candidate *may* be able to hear what he writes. If he makes bad blunders we can be fairly certain that he *cannot* hear, but we have no proof that he *can* hear, even if his answers are grammatically correct.

There is, of course, the element of probability. Is it likely that a boy or girl would go to the trouble of learning and remembering all this complicated notation, these elaborate symbols and rules, if the whole process meant nothing in terms of sound? It hardly seems possible, yet one can never be sure. I once heard a child play a little piece time after time with the left hand part one key too low. The child was not deaf, but the sounds seemed to mean nothing to it. One of our examiners tells a story of a child who had to learn two short pieces for an examination and played from memory. But the child played the right hand part of one piece with the left hand part of the other, both correctly and without doubt or hesitation. It seems incredible, but it is, of course, possible to practise any physical movement until it becomes virtually automatic, and each hand can go its own way independently if it is so disposed. Indeed, we all know that one can play quite convincingly up to a point, without either thinking or listening, if one knows the piece well enough physically.

And if it is possible so to ignore the sounds when they are actually present, how easy it must be to write notes on paper with little or no imagination of what the symbols mean. This must often happen in class teaching from a blackboard. A bright child could pick up the notation as if it were no more than a rather fascinating game with numbers. It could count the semitones, watch the sharps and flats, spot the major and minor intervals, build up triads and inversions, space out the bars

and phrases exactly as if the game were a new kind of algebra. And who is to know whether the child is musically deaf or not?

At this point, if not before, you will remind me that there are such things as ear-tests. That is true, and I always look first at the back page of our entrance paper, where the ear-tests are written. These give me a clue, though even here all is not quite plain sailing. There are candidates who are apparently not so much hard of hearing as slow of hearing. They cannot be at the same time accurate and quick. Others scribble down something approximate and leave it at that. In either case, if the answers are tolerably accurate, I can turn back to the written work with more confidence. And it is only fair to say that in the written work itself there can be fairly clear signs that the writer is genuinely musical. This can happen in all the creative work, even in the writing of a two-part exercise or a few common chords. There can be a hint of something, possibly a proof of something, an expressive turn of phrase, an implied harmony, a neat ornament or progression, which could not have been learnt from a book or a blackboard. When I find any one of these I am content. When, as sometimes happens, I find an unfailing musical sense of this kind in every bar, then I know that there is coming to us a student who will be distinguished, whatever may be the practical courses he or she may follow.

And what is the moral of this sermon? It is in the first place this: that music on paper, without the constant testing and educating of the ear, is a waste of time. Indeed, the ear ought always to be ahead of the pen. And this is the crucial difficulty in dealing with music pupils in the mass. You can test the individual, carefully and progressively, but you cannot do more in a class than give scraps of dictation adapted to the slower and more uncertain ears. But without at least this minimum of practical ear-training the teaching even of what we call rudiments of music is a mere jigsaw, and anything approaching genuine music, either melodic or harmonic, is quite unattainable. Ideally, no pupil should attempt to write anything he cannot clearly imagine, and this means a long process of practical experience, of listening, transcribing and correcting.

And this fundamental importance of the listening and understanding ear concerns us all to the end of our musical life, however advanced and accomplished we may become. The more complex and exacting the technique of a performance may be, the more the performer should try to listen to himself, carefully and intently. This is by no means easy to do. Imagine an opera singer with a long and important rôle to sing from memory, words, music and action, a strange character in a strange costume, under conditions of glare or gloom, with possibly a complicated ensemble both of music and movement simultaneously, an elaborate orchestra, an exacting conductor and a critical audience. It needs a very strong will indeed, and an ingrained habit, to listen carefully to one's voice under such conditions, never to force a note, never to over-emphasise, never to lose touch with the pure music of the part. Similarly, a pianist playing a virtuoso concerto needs uncommon strength of purpose if, in the middle of supreme technical difficulties, he is to preserve his sense of tone, of phrasing and of proportion.

You are all going to perform to some degree, and you will all therefore need this unremitting and critical ear. If you are going to compose you will need an ear of such refinement and accuracy that it can record and hold both what it hears and what it imagines. Not all would-be composers reach this standard. Some of them never approach it. I

have often played a candidate's exercises and found him quite unable to tell me whether I was reading his work correctly or not. And as the technique of composition becomes more complicated and less conventional, this difficulty of accurate and reliable hearing confronts composer, conductor and performer alike. Very few of us have powers of mental hearing equal to a modern string quartet. Still fewer can mentally hear a modern orchestral score. Fortunately, our powers in this direction are rarely put to a practical test. If they were, I fear that many of us would resemble the little girl whose father told her to think before she spoke. "How do I know what I think," she said, "until I hear what I say?"

That is the quandary we are often in; composers, critics, teachers and performers alike. But at least we can be honest about it, cultivating our inner ear as far as it will go, applying that standard to the music we ourselves produce, and confessing frankly when we are bewildered or baffled. They are no friends to an art whose sensitiveness is a pretence. Better the honest philistine than the false admirer.

Let us therefore frankly tackle the problems of our own and our pupils' real musical faculties, determined to build honestly, solidly and permanently on that degree of talent, be it greater or less, with which we have been endowed.

A COURSE AND A CONCOURS SALZBURG AND BESANÇON, 1951

By ALEXANDER GIBSON

DURING the summer vacation I attended the International Summer Academy of Music which is held every year at the Mozarteum in Salzburg. Some six hundred students were there to further their studies in every branch of music under professors of international renown. I attended the master course in conducting.

Salzburg provided an ideal setting, but I was just a little afraid that the course itself would be a highly specialised study of Mozart's lesser known works under a pedantic Austrian professor with bald pate and rimless spectacles. When portraits of Mozart confronted me in every Weinhaus and I saw people buying "Mozart Kugeln" in the sweet shops and heard the carillon of the town clock playing "Voi che sapete," I began to feel that it could be a little tiresome to be so constantly reminded that I was visiting the famous "Mozartstadt." It was a pleasant relief, therefore, to find that the course was conceived on broad lines and covered all types of orchestral music. Our curriculum included works by Handel, Purcell, Haydn, Schubert and Stravinsky.

The professor, Igor Markevitch, was international in the true sense of the word. Born in France of Russian parents, he lived for many years in Italy and is now resident in Switzerland, whence he visits all the cities of Europe as guest conductor. The class comprised four Germans, three Swedes, two Frenchmen, one Belgian, one Dane, one South African, one American and myself, a Scotsman. In spite of the complete absence of a genuine Englishman, Markevitch elected to deliver his lectures in English—the only language vaguely familiar to everyone. In practice, we had to cope with an enchanting mixture of broken English and German and alarmingly fluent French! The greatest tribute I can pay to his patience as a teacher is that not once did he burst into voluble Russian, as I believe is his wont when ruffled.

To give you some idea of the seriousness of purpose he displayed throughout the course, I must "arrive to tell you" (as he would say) about the occasion on which we were invited to attend a rehearsal of Verdi's *Otello* at the Festspielhaus on a Saturday morning. This meant missing our daily lecture from Markevitch, who immediately expressed his willingness to hold the class at 8 a.m.! We later discovered that he had had to get up at 6 a.m. in order to drive to the Mozarteum from the house he had rented for the summer outside Salzburg. The ironic sequel to this unfortunate occurrence was that, when we arrived at the Festspielhaus, we were told that Furtwängler would allow nobody to attend the rehearsal. Evidently he had never conducted *Otello* before and he was nervous. We replied that he needn't be, as none of us had conducted it either; but it was of no avail, so we all repaired to the Café Tomaselli for coffee and intellectual intercourse.

Every day provided some opportunity to discuss music and ideas with musicians from other countries: to compare their methods with our own, and to assess their standards by listening to rehearsals and performances by their greatest orchestras (Vienna Philharmonic), their local orchestras (Mozarteum orchestra in the famous serenade concerts) and their student orchestras. I am proud to say that in all these comparisons I nearly always found the standards I had left behind higher than the ones I found. It was gratifying to hear Germans discussing modern British music with a knowledge and admiration which was almost embarrassing, especially when I had to confess that I did not know some of the scores which they regarded as masterpieces!

It is the confirmed opinion of many eminent conductors that conducting cannot be taught. The peculiar mixture of qualities that makes up the ideal conductor is as difficult to analyse as it would be to instil into any given musician. What *can* be done, however, is to suggest some useful principles of technique which have been proved by experience and to give the embryo conductor the opportunity to discover how much magic he can invoke by waving his wand before a *live* orchestra. It was this latter advantage at Salzburg which proved of inestimable value to us all. The orchestra was selected from the best students of the Mozarteum. What they lacked in individual technique and finesse they more than made up for with their enthusiasm, intelligence and discipline. For four weeks they played for five hours each day.

We had to learn everything from memory. No scores were allowed, even at first rehearsals. If you could not remember past "letter M" in the Schubert symphony, you had to stand down to make room for a conductor who could. To bluff your way through was well-nigh impossible, for the orchestra was highly trained in ignoring printed *sforzandos* and subito *pianos*, only providing these subtle effects when the conductor unmistakably asked for them with the stick!

At the end of the course two concerts were given in the Mozarteum Concert Hall, when the best students were given an opportunity to conduct before an audience of international musicians and press. These concerts were recorded and relayed at a later date on Austrian Radio.

The tremendous spirit of friendship and goodwill which pervaded the entire course was best exemplified at the final party when several of the classes ragged their professors. The Swedish member of our class wrote an amusing piece for orchestra which contained quotations from all the works we had studied, and, with the help of the ever-willing orchestra, we reconstructed a typical Markevitch rehearsal—the part of the maestro being taken by a Scotsman, who shall be nameless.

Musical institutions in this country believe that it is a waste of time to allow student instrumentalists to play under learner conductors. Whilst I have always felt that it would be justifiable to make them do so, if only to prepare them for about 90% of their professional lives in later years, I can well see that this policy has produced, and is producing, some of the finest instrumentalists in the world, especially when compared with the products of the Continental conservatoires. I am only too painfully aware of the fact that there is such a demand for orchestral music in this country that good student players are too busy earning Musicians' Union rates in the holidays to do what the Mozarteum students did for a mere "pourboire." I feel, however, that it is nothing short of a national disgrace in the musical world, that in these days of multifarious subsidies, there should be no means of providing such a course in London (or why not Edinburgh?) if only to further enhance our already great prestige in the orchestral world. It would help to put this country on the map as a place to which conductors could come and learn their trade with better student orchestras than they had ever thought possible. It would also be greatly appreciated by our own weary band of "would-be" conductors, who have been trying valiantly for years to learn conducting to the percussive tinkling of two pianos. They might just as well be trying to paint with a dry brush and no pigment.

Before I leave Salzburg, let me warn you about its climate. As a Scotsman, I am proud to tell you that it rains more there than it does in Edinburgh! It so depressed my friend, David Hall, who was there to take a course in lieder singing, that he deserted me for nearly a week to find some sunshine in Italy. Nevertheless, the unreliable weather and the anachronism of roaring jeeps cannot destroy the wonderful atmosphere of Salzburg. The memory of a wonderful performance of *Otello*, linked with the memory of a Sunday spent on the surrounding lakes, will remain as the most lasting impressions, apart from the course, of my first visit to Austria.

After a week's holiday in Switzerland, during which I visited the Lucerne Festival, my next musical port of call was Besançon, where, concurrently with the Fourth International Festival of Music, they were holding the "Concours International de Jeune Chefs d'Orchestre." There were sixty entrants from all over Europe and the United States, all under thirty years of age.

The preliminary competition lasted for six days—ten candidates per day. For this first round each conductor had to rehearse the first movement of Beethoven's fifth symphony and accompany such parts of Schumann's piano concerto as the jury demanded. An interpreter was provided, but I found it easier to communicate direct with the orchestra in French, which was slightly obscured at times by directions in German after four weeks of daily rehearsal with German-speaking players.

When the candidates had undergone this first test they were allowed to join the audience to hear the others. As my preliminary was on the Monday afternoon, I was able to spend the rest of the week listening to my opponents. I must have heard Beethoven's fifth about fifty times.

Ten of us were chosen for the finals on the Saturday evening. We had to rehearse the overture to *The Magic Flute*, perform the Strauss waltz, "Tales from Vienna Woods," and sight-read a short piece specially written for the purpose. The orchestral parts contained intentional mistakes which we were asked to detect, having seen the score only five minutes before with the Strauss waltz sounding in our ears from the Hall as the previous candidate finished his test.

We balloted for the order of competing and I was ninth, so I spent nearly four hours in the locked waiting room before going on. The only people who entered the "condemned cell" were the jury to make the draw and give instructions, and the waiter who periodically took orders for coffee and biscuits. The last competitor finished at 12.30 a.m. and the jury retired for an agonising half-hour to make their decision. Up to this point the entire proceedings had been broadcast on Paris Radio. The entire audience waited till 1 a.m. for the jury's decision,* then all the finalists were given a party in typical Continental style with huge ham sandwiches and champagne for everyone.

Travelling to Paris next day and crossing on the night ferry, I was in College on the Monday morning—the first day of term. I found myself asking for "café au lait—bien sucré"; but I soon settled down to being at a college where the only foreign languages you require are Welsh and Australian. Comparison was inevitable and I suddenly realised how well dressed our students are compared with their colleagues on the Continent. Indeed, the more I thought about it, the more I realised that we are much better off in most respects than our counterparts abroad. I stood in the entrance hall and watched the very obviously new students peering at their time tables and clamouring round the new "Arrival Indicator," and I wondered if they realised how privileged they were to be students of the R.C.M.

I thought this not only because of a sentimental feeling of being glad to be back, but because I had been able to compare our lot with that of students in other renowned institutions and I wish you could all do the same. You would come back full of new ideas, but with a greater appreciation for your professors and a greater sense of pride in our achievements here at the R.C.M.

*See page 18.—Ed.

DIDO AT THE "MERMAID"

By SILVIA BEAMISH

I T was with mixed feelings of curiosity and excitement that I made my way to 43A, Acacia Road, last July. I had been told that a contralto was required for a production of *Dido and Æneas* in which Flagstad was singing the leading rôle. That was the sum total of my information, so you can imagine my surprise when I was shown into what appeared to be an enormous garden shed and confronted by the genial smile of Bernard Miles. When he heard that I was going to sing a song by Arne, Bernard turned to his colleague (who turned out to be Geraint Jones) and said: "All this music is a complete education for me." I just could not imagine what Bernard Miles was doing there at all, and it was not until some time later that I discovered it was his house, his own home-made theatre, and was to be his production of *Dido*. The interior of the garden shed was divided in half by a platform about three feet high that took up the whole of one end of it, and at the time of the auditions was covered with enormous planks and curious pieces of wood, which disappeared into murky blackness behind me. At the far end of the shed was a large window which was later to become the emergency exit behind the auditorium, and was high up in the gable. I noticed at once how good the place was for sound, and how easy to sing in, but wondered how on earth the pandemonium behind me could ever become a stage and the blank floor space in front of me an auditorium.

However, by the time rehearsals began everything was looking a great deal more plausible, although nothing at all (I am thankful to say) like Covent Garden. The house and grounds were one of the delights of working at the Mermaid, giving an informal atmosphere and unprofessional surroundings to our none-the-less extremely serious work.

Those of you who came to the Mermaid and have read Bernard Miles's booklet about it will remember that when they first took the house in 1945 they hoped to make "the hall," as he called it, into their own theatre. But it was not until four years later, when Kirsten Flagstad was spending Christmas with the Miles's, that they coaxed her into testing the acoustics of the hall. She pronounced them perfect, and there and then promised that if the theatre was built she would come and sing in it. *Dido and Æneas* was promptly selected, and the delightful contract between Kirsten and Bernard (which we have all read) drawn up.

The season was to open with a week of *Dido*, two performances nightly. The spoken prologue that was originally written to precede the opera made the complete playing time into about an hour and a half, which allowed for two houses quite comfortably, and removed the difficulty of finding another opera to go with it. The licence which was issued to the Mermaid only allows Bernard to put on a show for eight weeks in the year, and does not permit the ordinary selling of tickets. This meant that invitations had to be circulated asking people to make a subscription to the project, and in exchange they would get six seats, two for *Dido*, two for *The Tempest*, and two for a recital. *The Tempest* ran for three weeks in between the two weeks of *Dido*, and throughout the season there were afternoon recitals given by pianists and string ensembles, as well as the singers who were taking part in the opera.

It was Flagstad herself who, on the way to the theatre to give her recital of Norwegian songs, arrived in plenty of time, only to find she had left all her music (the only copies in the country of these particular songs) in the taxi! Urgent messages were broadcast all over London, but the taxi-driver could not be found. In the meantime, Ivor Newton had driven post-haste to his home, and returned bearing almost every song in the soprano repertory, and together with Kirsten had a new programme of lieder ready for the recital, which started barely half an hour late. The music eventually was returned, and all of us who had taken part in any way at the Mermaid were invited to a special concert where we heard the Norwegian songs—and how lovely they were!

The Mermaid Theatre was designed for almost any form of entertainment and is as good for chamber concerts as it is for Shakespeare.

We all know Bernard Miles as a brilliant character film actor, if not as a rural music-hall comedian. His portrayal of Caliban in *The Tempest* was all that we would expect of an actor of his calibre; but for someone who *pretends* to know nothing about music it was an inspiration to see him set about, single-handed, producing an opera. He almost tripped over himself, he was so full of ideas, and then would turn anxiously to Geraint Jones, or to us, to enquire whether some point was either unmusical or interfered with our singing! He was particularly helpful about the difficulties which we encountered due to the strangeness of the Elizabethan stage. The platform ran the full width of the theatre, so that there were no wings but only a "back stage." It was, at first, difficult to remember that you were not off stage until you had gone right to the back and round the corner! The set was the traditional balcony, suspended on pillars, with curtains both above and below, some

of which were drawn to represent an outdoor scene, although, of course, the set remained unchanged.

In the centre of the apron stage was a trapdoor, the entrance to the "deep vaulted cell," through which emerged Edith Coates as a perfectly revolting sorceress. She was followed by the two witches, and a little later the awful result of the demon charms, in the form of Lyndon Vanderpump, disguised as Mercury. In the darkness a swing had been lowered, and the stronger members of the chorus cajoled the spirit into his seat and he was elevated somewhat jerkily into the rafters (they could hardly be called flies). At this point there were loud crashes of thunder and horrible croakings from the demon chorus. In the first performance these croaks, promoted especially by Bernard at the last minute to disguise the squeaks of the somewhat unoiled pulleys, wrought havoc amongst the stagehands who were doing the hoisting backstage, as they could not imagine what was going on. Thinking some dreadful misfortune had befallen the spirit, they stopped pulling, so that he was suspended in mid-air, and would, no doubt, have remained there throughout the entire act had not the chorus, shrieking volubly, rushed behind and told them that all was well.

This was the second of mishaps due to the fact that all stage management was done entirely without vision. During the dress rehearsal the false Mercury had duly emerged from the cell and had been successfully elevated to his somewhat precarious position in the roof. (This part, I must explain, was sung at first by Murray Dickie and later by Lyndon.) The time came for him to descend and deliver his erroneous message to Æneas, this time from a standing position on the swing, as if he had appeared out of the clouds. The hoisters on the job had somehow got the wrong cue so that suddenly, in the middle of his message, poor Mr. Dickie began to ascend rapidly as his supporters had thought he was finished! He completed the last few bars only visible to the audience from the waist down!

The most fundamental difference between the Mermaid and other theatres was the proximity of the audience. This meant, of course, that there was no orchestra pit, and Geraint Jones and his instrumentalists played in the traditional style from the balcony. They were very much on view, and dressed in 17th century costume, Geraint looking particularly funny in a wig and a pair of dark-rimmed spectacles. We were able to see him by an extremely ingenious construction of mirrors which ran almost the full width of the theatre behind the audience, and tilted from the roof at such an angle that the beat was visible from all parts of the stage. It was difficult sometimes to remember just where to look, especially in the witches' scenes, when the masks hampered our vision to a certain extent. Sometimes we had to look to the right corner of the mirror, sometimes left, according to our positions on the stage, and those of us who were placed far forward could see the beat direct.

Geraint worked absolutely full time. He popped up and down between the harpsichord and the baton in the most energetic way, and his beat was always consistent and vigorous enough to find easily in the mirror. It must have been nerve-racking for him to conduct singers whom he could not see, or at best only the tops of their heads! At least he could never reproach us for not looking at the beat!

We, too, were on the move most of the time, coping with very quick costume changes at rather close quarters. Our Carthagian robes were very beautiful, each cloak being five or six yards long, and draped round

us twice with magnificent clasps on the shoulder. The witches' costumes were especially designed so that we could put them on over everything else. The masks were a particularly brilliant example of how Bernard combined theatrical effect with the comfort of the singers. They were made of rubber, and stiffened round the mouth with flexible wire so that each witch could mould her own mask to fit her particular facial contortions when singing. Fastened to the top was a large hood which completely covered the back of our heads, crowns, curls and all.

Having the audience almost amongst us was sometimes a little disturbing. During the dance in the sailors' scene, the witches were grouped in the forward corners of the stage, occasionally blocking the mirror view of Geraint's boat from the witch behind. Finding myself in the awkward position of leaning backwards over the rail to get a direct view, I felt my crown and wig slowly slipping from under my mask. Clutch as I did, I could not prevent it from falling into the unsuspecting lap of a lady in the front row. I sang the last chorus without a crown, but fortunately sufficient curls to cover my loss.

The scene before the last chorus was the part we all looked forward to. As the proud Dido sends her lover away in angry recitative, her court creep on in twos and threes to see what the trouble is about, but can do nothing to help her in her distress. She turns and stabs herself, and sinks to her throne, calling to Belinda to support her. I shall never forget how Kirsten Flagstad sang "Thy hand, Belinda," and the famous lament. I felt that it was not until that moment that we heard the full dramatic intensity of her voice. Perhaps this was intentional, or perhaps Kirsten found the size of the theatre or the Purcellian style a little restricting in other parts of the opera. Either way, I always found it increasingly difficult to sing the last chorus, for fear of spoiling the breathless hush she had created.

There were four Collegians taking part in the production beside myself, three of whom portrayed their small rôles with distinction: Lyndon Vanderpump as the spirit, Eilidh Macnab as first woman and second witch, and Ann Dowdall, I thought, was especially charming as second woman in her difficult aria "Oft she visits this lone mountain." Laurence Watts was also with us in the chorus, and I was understudy to the Sorceress.

It was a thrilling experience to work with such charming and distinguished artists as Kirsten, Maggie Teyte and Edith Coates, all of whom gave their services free. They, along with the dressers, dancers, stagehands, actors, children and celebrities, made the season at the Mermaid one which we shall never forget.

We are looking forward to next summer, when almost anything might happen, even, according to Bernard, a production of *The Ring* without all the bits where everyone goes to sleep, anyway! Whatever it is, if it comes from Bernard and Josephine Miles, and takes place in the Mermaid Theatre, it will be enterprising, artistic and, above all, the most enormous fun.

COLLES MEMORIAL PRIZE

The Colles Memorial Prize (1951) has been awarded to N. D. C. Conran and F. D. Spedding, who tied for first place with essays on "Modern music is in danger of being strangled by its own past."

BILLY BUDD

By EVE HOWES

I WENT to *Billy Budd* in a rather dubious frame of mind. I had found the Melville story unpleasant and dramatically weak, and I disliked the idea of an all-male cast. There are long stretches of Wagner in which I find the effect of male voices only very oppressive. I had left out of account, however, the contrast between chorus and soloists which is absent in Wagner, and which, together with the two very light tenor voices in the cast, made the absence of female voices almost unnoticed. I also doubted whether the last-minute change of conductor would be healthy for the performance. I went, therefore, prepared for the worst and, perhaps not unnaturally, found *Billy Budd* an absorbing and most moving opera.

The absorption comes, I think, from the complete originality of the music; the mind has no desire to wander from unaccustomed sounds. The emotional effect springs from the pathos of the story aided by very beautiful music. There are some wonderful lyrical passages interspersed with great skill among the more dissonant music of the conversational and dramatic parts.

Billy Budd is a story of the conflict between good and evil. The action takes place on board a man-of-war in 1797. The central figure of the drama is the captain of the ship, Captain Vere, an educated and cultured man. Billy Budd, a young sailor, is the personification of goodness, with only one defect, a stammer that seizes him in moments of crisis. He is pressed into service on board the "Indomitable." He meets Captain Vere, whom he idolises, and Claggart, the master-at-arms, who personifies evil and determines to exterminate Billy. The opera shows how they destroy each other. Claggart falsely accuses Billy of mutiny. When Captain Vere charges him with this his stammer seizes him so that he cannot reply, hits out with his fist and kills Claggart; for this he is hanged. Captain Vere could have saved his life, but declines to say a word in his defence.

This is where the dramatic power of the work breaks down. There is no reason that convinces me that prevents Vere from saving Billy. The librettists, E. M. Forster and Eric Crozier, who assist the composer most ably throughout, very nearly succeed in making Billy's death inevitable, but not quite.

Perhaps the most striking aspect of the score as a whole is the feeling that Britten evokes of the continual presence of the sea and its effect on the actions of the characters. This is more subtly attained than in *Peter Grimes*; there the wind and the waves were heard. In *Billy Budd* they are only felt, hinted at by devices of orchestration. The presence of the sea brings the dramatic action to a head. On land Billy and Claggart could have avoided each other, but cramped on board ship Billy cannot help antagonising Claggart. Vere cannot wait to obtain proof of Billy's innocence; he is forced to take immediate action. It is the sea that brings the sailors together and gives them a relief from their hardships in a rough and ready community life, and it is the frustration engendered by the sea mist that brings about Billy's downfall.

It is interesting to compare *Billy Budd* with other new operas seen in London this year. In March, Gian Carlo Menotti's opera, *The Consul*, was produced. Menotti is his own librettist and produced a startling and gripping story of a heroine who fights desperately against man and fate

to save her own life and that of her family. She and Billy both attack the listener's emotions in the same way: they appeal to his pity. Claggart and the chief of police are very similar characters; both are intrinsically evil. Menotti's music is very derivative; *The Consul* has been called the poor man's *Tosca* and Menotti is musically Puccini's child. *Billy Budd* has no musical parentage. It is a product of Britten's genius and his alone.

The Consul was considered to fail as a work of art, partly through its extremely topical subject and partly because of a general thematic weakness. The other new opera seen in London was Vaughan Williams's *Pilgrim's Progress*. It is interesting to observe that *Billy Budd* and the *Pilgrim's Progress* both show belief in the religious doctrine of redemption through suffering.

The *Pilgrim's Progress* contains many passages taken by the composer from his own earlier works. Britten never repeats himself; although each of his compositions is stamped with his trade-mark they are almost entirely unrelated to each other.

These musically dissimilar works, and the large quantity of other operas produced in England and abroad this year, seem to indicate that composers are anxious to write operas now, and are determined to find a style that will suit their own individual genius, whether they must look back into history or experiment in new ways. It will be interesting to see *The Rake's Progress* and find out which Stravinsky has done.

Neither of these other two operas were in the *Rigoletto* and *Figaro* class and nor is *Billy Budd*, though this does not prevent it from being a most fascinating work. This is partly because of the dramatic weakness referred to above, and partly because of the absence of female singers. Britten has achieved little short of a miracle in making this innocuous, but even he cannot create a masterpiece with only half the available forces.

Nearly all the world's great operatic masterpieces have been written wholly or partially on the subject of love and I see no reason why they should cease to be. Britten is as yet rather uncomfortable in his love scenes and unhappy in his women characters generally. Ellen Orford remains, for me at any rate, a half-alive figure; Lucretia is much more convincing, but in rather a conventional way, and convention does not as a rule agree with Britten. Most critics agree that *Billy Budd* marks a definite advance in his capacity for expressing emotion; we must hope that this will soon extend itself to a more tender understanding of love.

AN APPEAL

60, Corringham Road,
London, N.W.11.

Sir,

I have been entrusted with the task of writing the life of the late Constant Lambert.

May I ask that anyone who has letters, photographs, or other documents which may bear upon his life and work would do me the honour to place them at my disposal? Personal reminiscences would be equally welcome.

Copies of such material would be made at once and the originals returned to their owners.

I am, sir,

Yours truly,

HUBERT FOSS.

R.C.M. UNION

The main activities of the Christmas Term was the Annual General Meeting on Friday, November 30. It is also the season when many of the students lately passed out of College join up as full members of the Union. To them we offer a hearty welcome, as also to numbers of the new entrants who are keen to buy Union "colours" in various forms.

The Annual Meeting went with a swing, with a good attendance, and we were most fortunate in having Lady Cynthia Colville to talk about her experiences as a J.P. in Children's Courts.

Proceedings opened in the Concert Hall with a brief business agenda, during which the menace of steeply rising costs was commented upon by the Hon. Treasurer and vacancies on the Committee were duly filled. Then followed tea and conversation until we adjourned to the Donaldson Room to listen with rapt attention to all that Lady Cynthia had to tell of Child Delinquency.

First she traced the background of the work, beginning with the passing of the First Offenders Act in 1887, followed later by the use of Probation. In trying to help the erring children, magistrates then began to change their outlook from merely considering the fault committed to seeking the reasons for it and in 1908 the Children's Act was passed.

Many are the causes for misdoings, such as unhappy homes, bad houses, and types with no forethought who get entangled and then fear to own to the truth. A child may do an amazing amount of damage owing to its lack of a strong sense of right and wrong and low honesty standard.

Finally, Lady Cynthia spoke of some of the means used to cure offenders, including psychology and approved schools, most of which are very nice places.

Many questions were asked showing keen interest in all that was said, which also was a sign of our great appreciation of Lady Cynthia's kindness in coming.

PHYLLIS CAREY FOSTER, Hon. Secretary.

R.C.M. STUDENTS' ASSOCIATION ACTIVITIES

The Annual General Meeting was held on June 13 at 1 p.m. in the Donaldson Museum. Miss Eileen Price was elected as the new President, with Kenneth McKellar as Vice-President, Marie Powell as Treasurer, John Birch as Secretary, Bill Maddocks as Minutes Secretary, Shirley Austin-Turtle as Social Secretary, Alan Abbott as N.U.S. Secretary, Adrian Addis as Talks and Publicity Secretary, and Anne Cassal as Sports Secretary. Alexander Gibson was re-elected as Music Secretary.

Summer Term

On June 18 the Orchestra gave an unusual lunch hour concert in the Concert Hall, when the programme consisted entirely of rhapsodies. Dvorak's Slavonic Rhapsody No. 3 in A flat was followed by Butterworth's "A Shropshire Lad," then John Warrack played Gordon Jacob's Rhapsody for cor anglais and strings. Thomas Rajna was the solo pianist in what must have been the first performance in the R.C.M. Concert Hall of George Gershwin's "Rhapsody in Blue," and the concert ended with Chabrier's Rhapsody "Espana." Hugh Bean led the orchestra and Alexander Gibson conducted.

The String Orchestra gave a concert in Queen Mary Hall on Sunday, June 24. The first item on the programme was Ralph Nicholson's arrangement of Handel's Concerto in G minor, followed by Grieg's Two Elegiac Melodies. Hugh Bean was the soloist in Bach's Violin Concerto in E major. Finzi's "Dies Natalis" was sung by Jean Woods and the concert ended with Dag Wirén's Serenade in C. The leadership was shared by Gillian Eastwood and Hugh Bean, and the conductor was Alexander Gibson.

DAVID HALL (President).

Christmas Term

The first effort of the new committee took the form of a "Fresher's Squash," held in the cafeteria on Monday, September 24, at 5.30 p.m. The new students turned out in force and were introduced to their professors by members of the committee. Sir George very generously paid for tea and sandwiches prepared by Miss Hazlitt and her staff, and the venture was a great success.

The Christmas Dance was held in the Chenil Galleries on December 4. There was a large attendance. Madeline Dring, accompanied by Edwin Benbow, provided a most entertaining cabaret. As a result of the profit made from the dance

and the sale of Christmas cards, the Association no longer shows a debit in its bank balance.

On November 7, at 8 p.m., the orchestra gave a concert at Queen Alexandra's House. The first part of the programme consisted of Mozart's Overture to the "Marriage of Figaro," Prelude to "Irmelin" by Delius, and Haydn's "Drum Roll" Symphony in E flat. In the second part, Paul Homer was the narrator in Prokofiev's "Peter and the Wolf," and the concert ended with movements from Stravinsky's "Pulcinella." The humorous "Vivo," featuring Laurence Robinson (double bass) and John Hawling (trombone) was encored by a large and appreciative audience.

On December 3 the full orchestra gave a concert in the Concert Hall at 1.15 p.m. The overture to the "Mastersingers" was followed by the first performance of William Blezard's "Duetto" for strings. Patricia Carroll and Harold Rich played the "Carnival of Animals" and the orchestra gave an enthusiastic first concert performance of Charles MacKerras's cleverly arranged Ballet Suite, "Pineapple Poll," which is based on Sullivan's music. The leader on both occasions was Malcolm Latchem and the conductor was Alexander Gibson, who has now left us to take up an appointment with Sadler's Wells Opera. We are most grateful to him for all his work with the orchestra in the last two years.

A public audition was held in the Concert Hall on Friday, November 23, when four candidates rehearsed the "Mastersingers" Overture with the orchestra. As the result of a vote taken from the audience and the orchestra, Alan Abbott (the first horn player in the orchestra) was elected as the new Music Secretary.

EILEEN PRICE (President).

THE ROYAL COLLEGIAN IN LONDON

At the Proms last summer Sir Malcolm Sargent (who also performed as a pianist) and John Hollingsworth were two of the four conductors. Among works receiving their first concert performance in London were Racine Fricker's symphony, Maurice Jacobson's Symphonic Suite for strings, Gordon Jacob's "Galop Joyeux," and Philip Sainton's "Serenade Fantastique" for oboe and strings. Established Collegiate composers were, as usual, well represented: Vaughan Williams by his fourth, fifth, "Sea" and "London" symphonies; Holst by "The Planets" (complete) and "The Perfect Fool" suite; Ireland by his piano concerto (played by Kendall Taylor), his overtures "Satyricon" and "The Forgotten Rite," and the choral work "These things shall be"; Bliss by his piano concerto; Rubbra by his Sinfonia Concertante; Tippett by the concerto for double string orchestra; and Britten by his Diversions on a Theme for piano and orchestra and his "Purcell" variations played on the last night, where they appear to be establishing themselves along with the Sea Song Fantasia. Lambert and Moeran, for whom this was their last Prom, were represented by "Horscope," "Rio Grande," and the violin concerto. Among the performers were Elsie Morison, Cyril Smith, Phyllis Sellick, Louis Kentner, Eric Harrison, Leon Goossens, William Parsons, Frederick Thurston, Joan Alexander, Kathleen Long, Cyril Preedy, Janet Howe, Colin Horsley, Mary Jarred, Alan Loveday, Herbert Downes and Dennis Noble.

At the Albert Hall since the Proms Sir Malcolm Sargent conducted the Royal Choral Society in "Elijah" on October 20 (Mary Jarred was a soloist), "Hiawatha" on November 16 (with Elsie Morison and Dennis Noble), Howells's "Hymnus Paradisi" on December 1, Verdi's "Requiem" on December 5, and carols on December 21 and 22 with Arnold Greir at the organ. He conducted the B.B.C. Orchestra on October 24 and November 21, and the Henry Wood Society concert on October 31. In the L.S.O. concerts Clifford Curzon was the soloist on October 14 in the afternoon, and Norman del Mar the conductor on October 14 in the evening. George Weldon was their conductor on October 28. Colin Ross on November 1 (Colin Horsley was the soloist), and on December 12 (Cyril Smith was the soloist), and Richard Austin on November 25. Walter Goehr conducted the Philharmonia Orchestra on October 20 and November 3. Leslie Woodgate conducted "Messiah," in which Mary Jarred sang, on December 2. The Bach Choir carols, conducted by Dr. Jacques, were on December 15. Louis Kentner played a Rachmaninoff concerto on November 4, Jack Byfield played with the L.P.O. on October 18, and Margaret Ritchie sang in "The Creation" on November 14.

At Covent Garden, "Billy Budd" was given its world première on December 1, with the composer, Benjamin Britten, conducting. "The Pilgrim's Progress" and "Tiresias" were both in the autumn repertory.

At the Festival Hall, Rubbra's symphony in D was given its first performance in its revised form at the Royal Philharmonic Society concert on November 14. Sir Adrian Boult conducted the L.P.O. on September 23, October 24, November 8 (with William Parsons) and on November 16, when they played Arnold's symphony. Sir Thomas Beecham conducted the Royal Philharmonic Orchestra on October 17, and Harry Blech conducted the London Mozart Players on October 4 and November 6. George Weldon conducted the Philharmonia Orchestra on September 18 and November 23, at which latter concert Cyril Smith was the soloist. The L.S.O. was conducted by Richard Austin on October 18 and Colin Ross on November 26, when Rubbra's fifth symphony was performed. William Parsons sang in a memorial concert conducted by Sir Malcolm Sargent on November 11. Vaughan Williams's "Tallis" Fantasia and Britten's "Sinfonia da Requiem" were performed on September 26.

At the Wigmore Hall, Doreen Stanfield played in a violin and piano recital on September 30. René Soames and the Harvey Phillips Orchestra gave, on October 17, the first London performance of Pamela Harrison's Six Poems of Baudelaire. Angus Morrison gave a sonata recital on October 19; Maria Donska played Beethoven sonatas on October 27; Julian Bream gave a guitar recital on November 26. At the South Place Sunday concerts, Franz Reizenstein played in the first public performance of his piano quintet on October 7. Rubbra's quartet in F minor was performed on October 28. Jean Stewart played with the Hirsch quartet on November 11, and the Aleph Quartet and Stephen Walters played on November 18. In the Queen Mary Hall chamber music concerts Colin Horsley played on October 3, the Menges Quartet and Kathleen Long on October 10, and the Aleph Quartet on October 31. At the R.B.A. Galleries Kathleen Cooper took part in a recital on December 7 which included a sonata by Pamela Harrison and a sonatina by Gordon Jacob, both for viola and piano. In the same galleries on December 4 was given a memorial concert to E. J. Moeran of his music, and among those artists who gave their services were Leon Goossens, Paul Hamburger, and the Carter String Trio.

Malcolm Arnold's sonata for violin and piano was played at a concert of the Committee for the Promotion of New Music on October 2, and Joseph Horowitz's sonata for cello and piano (by Brigitte Loesser and Paul Hamburger) on December 4. At St. Thomas's Church, Regent Street, Mary Farleigh, Maureen Lovell and Felicity Cozens took part in a concert of French music on November 29. At Southwark Cathedral, Dr. Cook conducted "The Creation" (with Elsie Morison singing) on September 29, and "Hymnus Paradisi" by Howells on November 10. Blanche Mundlak conducted the Croydon Chamber Orchestra on December 6. The Tudor Singers, conductor Harry Stubbs, included music by Parry, Vaughan Williams, Rubbra, Howells and Britten on December 16 at Ealing Town Hall. There was a performance of "Saviti" at Crosby Hall on November 2, conducted by Imogen Holst; also performed was a Divertimento by Hugo Cole.

THE ROYAL COLLEGIAN ABROAD

The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than March 24, 1952.

Harry Stubbs and his Tudor Singers have been in great demand throughout the autumn. On October 13 they gave a concert for the Saffron Walden and District Music Club and on October 15 for the Richmond Concerts Society. On October 26 they visited Brentwood to sing for the Brentwood School Musical Society in the afternoon and for the town's own Musical Society in the evening, and on October 27 and November 4 they gave two further school performances at Sherborne and Clifton College respectively. Besides Tudor music their programmes have included works by Vaughan Williams, Rubbra and Britten, and folk-song arrangements by many South Kensington composers.

Dr. W. Leonard Reed, who has been in America for the last year conducting the musical play "Jotham Valley," has had his composition "San Francisco" sung recently in that city. His new "Rhapsody on Christmas Carols" for violin and piano has been performed by him and Melville Carson in Los Angeles.

Dr. Thornton Lofthouse, who has recently been made a Fellow of the Royal College of Music, returned in September from an Associated Board Examination tour of South Africa, Kenya and Rhodesia, where he also adjudicated at the Kenya Music Festival, broadcast on four occasions, and, under the auspices of the British Council, gave seventeen lecture-recitals. As conductor of the University of London Musical Society he contributed to the Festival of Britain with a concert at Central Hall on June 23 which included Vaughan Williams's "Toward the Unknown Region," and directed the same choir's "Christmas Music" (with a new motet specially composed for the occasion by Gerald Finzi in the programme) at St. Paul's Cathedral on December 6, at Bermondsey Central Hall on December 2, and at Student Movement House on December 14. He conducted the City of Bath Bach Choir in a performance of Bach's Christmas Oratorio in Bath Abbey on December 8, and played the continuo in the same work at Southwark Cathedral, under Dr. Cook, on December 15. The continuo in Handel's "Samson" was also undertaken by him in the performance given by the United Hospitals Festival Choir and Jacques Orchestra under the baton of another Collegian, Colin Ratcliffe.

Iris Lemare's String Orchestra made an important contribution to celebrations of the Festival of Britain in the north of England. With Eric Harrison, Evelyn Rothwell and William Lang as soloists, it played twice in the Art Gallery at York during June (its programmes including John Addison's trumpet concerto), and took part in a choral concert in York Minster on June 5 with music by Vaughan Williams, Stanford, Charles Wood and Bairstow in the programme. Other concerts were given during the same month at Cleckheaton, Keswick and Barnsley, with Holst's name among the composers and Mona Benson and Sylvia Spencer among the soloists. Autumn activities included concerts at Stanley, Burnley and Richmond on September 24, October 7 and November 7 respectively.

Norman Demuth's opera, "Conte Vénitien," has been accepted for performance on the French Radio. Mr. Demuth, who has recently been made a member of the Société Française de Musicologie, gave the French address at the Institut Français du Royaume-Uni on the occasion of a Festival Concert of works by Vincent d'Indy on October 12. He also gave a short talk on d'Indy for "Music Magazine" on October 7, and one on César Franck for the B.B.C. Overseas Programme on December 10, 11 and 12. He has recently been elected a member of the Société Internationale de Musicologie and of the Société Belge de Musicologie.

Eileen Croxford, as a result of winning the Boise Foundation Prize, has been able to travel on the Continent for four months and have a further course of lessons with Pablo Casals as well as attending the Casals Festival in Perpignan. Her performances with David Parkhouse during 1951 included recordings and broadcasts for Radio Nancy and Radio Saarbrücken and B.F.N. Hamburg, also recitals in Paris, Luneville, Forbach—at the "Centre Culturel International de Royaumeum"—and Hamburg. In England, she played at Sibford Ferris with Rosemary Croxford on October 16, with the Arthur Dunford Orchestra in the Isle of Wight on October 27, at Banbury with Colin Kingsly and Amy Shuard on November 22, and with Hubert Dawkes in a Home Service broadcast on December 17. With the Croxford String Quartet she visited the Hants Summer School, held at Bedales School, on August 29, and played at Overstone School, Northampton, on November 10, and at Penrhos College, Colwyn Bay, on November 17, as well as visiting many schools in Southampton and Hampshire during October and November.

Alexander Gibson attended a course in Salzburg during the summer and conducted at a concert in the Mozarteum. In September he competed with sixty other conductors from Europe at the Concours International de Jeunes Chefs d'Orchestre and was awarded the second prize of 50,000 French francs (donated by Georges Enesco).

THE WEST OF ENGLAND MUSIC FUND

For New Compositions

The £100 prize in the competition for a work for women's voices, which was announced in January, 1951, has been given to Mr. Raymond Warren, of 7, The Peak, London, S.E.26, for his work, "What Bird So Sings." The judges were Mr. William Glock, Mr. Michael Tippett and Miss Ursula Nettleship. On the recommendation of the judges a special prize of £10 has been awarded to Mr. H. Cole, of 15, Hammersmith Terrace, London, W.6 (a former student of Dr. Herbert Howells at the R.C.M.) for his work, "The Miller and the Wind." Seventy-five manuscripts in all were submitted.

THE CYGNETS

Collegians past and present, who were fortunate or discerning enough to visit the Rudolph Steiner Theatre during the twelve days of Christmas, cannot have failed to carry away with them some of the enchantment of Miss Bull's production of "The Marsh King's Daughter," a play for children of all ages. There was a special magic in the air. Perhaps the greatest enchantress of all was Miss Bull herself, for the vision and skill of her realisation of the story succeeded in evoking from the children the very sincerity and inevitability which are the essence of all true art. Surrounded by Joan Shearman's delightful sets and supported by Madeleine Dring's imaginative and appealing music, the children who took part must have escaped, with their audiences, into a wonderland all their own, vivid, impelling, but, alas! all too elusive.

PAMELA LARKIN.

NEW YEAR HONOURS

Our warmest congratulations go to Dr. Thatcher, Principal of the Royal Academy of Music, for the knighthood awarded him in the New Year Honours, and also to Miss Seymour Whinyates, Director of the British Council Music Department, who was awarded the O.B.E.

APPOINTMENTS

Alexander Gibson has been appointed to the Music Staff of Sadler's Wells Opera Company.

Benjamin Angwin was appointed Master of the Music at Great Yarmouth Parish Church last May.

Mrs. Gloria F. Boone was appointed Assistant Music Mistress at Gainsborough County Secondary School for Girls, Richmond, last September.

R. W. Truby has obtained a post at Launceston College.

DATES

SPRING TERM January 7, 1952, to March 29, 1952

SUMMER TERM April 28, 1952, to July 19, 1952

BIRTHS

BINSTED. On March 24, 1951, to Muriel (née Richardson*), a second daughter (Fiona).

ADAMS. On October 14, 1951, to Pauline* (née Craig) and Lt. Robert Adams, R.N.Z.N., a son.

MARRIAGES

LEAKE—COLLEY. On October 6, 1951, at All Saints' Church, Sanderstead, Surrey, Francis Donald Leake to Beryl D. Colley.*

GODLEE—KELLETT. On November 3, 1951, John Nicholas Godlee to Dorothy Barbara Kellett.*

NEALE—CROXFORD. On December 13, 1951, Gerald Neale to Rosemary Croxford.*

* Denotes Royal Collegian

OBITUARY

RICHARD WALTHER

NOVEMBER 14, 1951

Richard Walthew won an Open Scholarship in 1890 and studied composition with Parry for four years. His best known choral work—a setting of Browning's "Pied Piper"—was written whilst he was still at College and, after a first hearing at Highbury, was performed at the Crystal Palace. Parry's own setting, completed at about the same time, was withheld by him for more than ten years so that it should not interfere with his pupil's work.

Those of us who had the privilege of lessons at 17, Kensington Square, were aware of Parry's high opinion of Walthew's musicianship—not only as a composer and pianist but for the wide knowledge of scores and musical history which proved itself later by his success as a conductor and writer of programme notes. Though he held posts at the G.S.M. and Queen's College, Harley Street, most of us remember best his work for the South Place concerts. There his versatility had full scope and almost all his chamber music, much of it unpublished, was played at these concerts, often with the composer as pianist. He was an ideal colleague in chamber music and (though many years ago) the playing with Charles Draper of his "Mosaic in Ten Pieces" at one of my own concerts is still remembered.

HESTER STANSFELD PRIOR.

SAMUEL LIDDLE

NOVEMBER 22, 1951

Liddle entered the College as Leeds Foundation Scholar in 1888, remaining for three years (nine terms). He subsequently became one of London's best accompanists, his work being characterised by great skill and sensitiveness. An instance of this was his long association with Plunket Greene. He was the composer of the setting of "Abide With Me" with which Clara Butt thrilled immense audiences all over the British Isles and throughout the Empire. It was on a Clara Butt tour, probably in 1903-4, that I saw most of him, and all the party (including W. H. Squire and Clara's two sisters, Pauline and Ethel Hook, the vocal duettists) were as fond of him personally as we were of his beautiful and accomplished playing. He must have been nearing his 80th year the last time I saw him; he was on that occasion accompanying Veronica Mansfield at one of the South Place concerts.

FRANK MERRICK.

WALTER HYDE

NOVEMBER, 1951

Walter Hyde entered the R.C.M. as Birmingham Foundation Scholar in May, 1898, and remained till March, 1902, studying piano, elocution, and, notably, singing with Gustav Garcia, as well as being a prominent member of Stanford's opera class. Before he left he was awarded the Henry Leslie Prize. After making his professional début in light opera in 1905, he appeared as Siegmund in the first English *Ring* under Richter, and subsequently became one of the most valued tenors in the British National Opera Company. He taught at College for a while, but for the most part devoted himself to the cause of the Guildhall School of Music, earning the gratitude of countless students and winning that institution an enviable reputation in the sphere of singing teaching.

REVIEWS

HUGH THE DROVER. Adapted as a cantata by Maurice Jacobson. Curwen. 8s. 6d.

FANTASIA ON A THEME BY THOMAS TALLIS. Arranged for two pianos by Maurice Jacobson. Curwen. 6s. 6d.

THE CENTAURS. Choral song by Maurice Jacobson. Curwen. 8d.

HEAVEN. Choral song by Maurice Jacobson. Curwen. 1s.

GOD THRONED ON HIGH. Choral song by Maurice Jacobson. Curwen. 6d.

MOSAIC. Piano duet by Maurice Jacobson. Curwen. 5s.

Much good work has been done by Maurice Jacobson in promoting active music-making, especially among schools and training colleges; he has now made several useful additions to the library of works specially suited for this purpose. First, Vaughan Williams's opera "Hugh the Drover" has been adapted as a cantata with the collaboration of the composer. By skilful foreshortening and in some places expansion the body of the opera is retained and a comprehensible story told in only ten numbers. The only solo voices required are those of Hugh and Mary; the cantata is scored either for full orchestra or for strings and piano. Most of the first act appears in this version though not always in its original form. One of the most surprising changes is in Hugh's song to Mary, "Sweet little Linnet," which is given to a four-part chorus. The second act is

the more heavily cut. The first scene has gone, and all that remains is Hugh's song in the stocks, Mary's "Here Queen Uncrowned" and the final scene.

"Hugh the Drover" is not frequently produced although it contains some very lovely music. This version brings much of this music within reach of amateur performers; it would be well worth performance both for its own sake and as a preliminary to knowledge of the original.

In arranging for two pianos Vaughan Williams's "Fantasia on a Theme by Thomas Tallis," Maurice Jacobson has realised the impossibility of bringing out each individual part of the double string orchestra. Although the Fantasia depends on sustained string tone for its true effect, this arrangement of it is both pianistic and well within the grasp of the average player.

"The Centaurs," one of three songs written for the Birmingham Festival of Britain, is for a three-part chorus with a high standard of intonation. It is to be sung without accompaniment and contains some unexpected intervals. "Heaven" portrays the languorous fish of Rupert Brooke's lovely poem in a two-part setting which, though advanced harmonically, should be easily mastered by an experienced choir. "God Throned on High," a setting for unison singing of words by the composer himself, is perhaps the most successful and certainly the most vocal of the three. It must be effective when sung by a large choir capable of really strong *fortissimo* and quiet *pianissimo*.

Finally, there is a pianoforte duet entitled "Mosaic," a brief, intricate piece with chromatic harmony which to some ears might become a trifle tiring were it prolonged. Nevertheless, this is a work which could take its place in any programme if played with the necessary technical skill and bravura.

JOHANNA BRIDGES.

A COUNTRY OUTING. By Freda Swain. Joseph Williams, Ltd. 2s. 6d.

"A Country Outing" is a set of four pianoforte pieces for children. They contain useful material for gaining rhythmical independence of the two hands and contrasting touches. They are on the long side for children at this stage, who may find the labour of note learning outweighs the technical progress gained by the study of these pieces. Apart from their value as teaching pieces they would form excellent tests in sight-reading for the middle grades.

BLESSING. By Freda Swain. Curwen. 2s. 6d.

"Blessing" is a setting of words by Austin Clarke. It has a quiet charm and a smooth vocal line supported by a harmonically rich accompaniment. This might have shown the voice part to greater advantage had it maintained a more independent life as suggested in the introduction. The climax could have been emotionally more sustained so that the repose of the last lines could make its full impression. It should be a pleasing addition to the singer's repertoire.

MARY VALENTINE.

TEACHING MUSIC IN SCHOOLS. By James Mainwaring. Paxton.

This book sets out to suggest to the ordinary teacher of average musicianship a plan for a coherent scheme of developing general musicianship in a child throughout his ten or eleven years of normal school life. Its theme song is that musical education in schools should be based on active and pleasure-giving musical experiences.

Teachers in infant, junior and secondary modern schools will benefit greatly from the clearly set out, detailed plan for their work. Teachers in grammar schools, however, where assembled children with special capabilities, eager to get down to work, will not get much help from the small section given to criticising them in this book. Such teachers know that it is possible in grammar schools to specialise with an orchestra and with choirs from three sections of the school, and further to gain a high standard in school-leaving examinations at ordinary, advanced and scholarship level, while at the same time encouraging a love and intelligent appreciation of music throughout the school.

CONSTANCE FARRINGTON.

TWO INTERMEZZI FOR STRING TRIO. By C. Hubert H. Parry. Curwen & Sons. 4s.

In that invaluable book "The Well-Tempered String Quartet," the pick of the classical string trios are passed in review under the heading "Emergency Number One." "The second fiddle has clean forgotten to turn up!" Inevitable consequence—a string trio. It leads one to the conclusion that none of the great composers could work up much enthusiasm for this combination. The

exception is Mozart, who produced a masterpiece which is also one of the most difficult string works of that period.

Needless to say, most modern works in this category are difficult, but these delightful "Two Intermezzi," just published for the first time, help fill the gap. As the dedication implies, they are meant for players that are not too advanced; indeed, they can almost be played in first position if need be. However, players of all standards should enjoy them.

Two small points do not detract from their charm: "lento espressivo" suggests, to my mind, too slow a tempo in the first one; the second one seems awkwardly bowed.

FRANK HAWKINS.

CHANTICLEER. A short Choral Hymn for Christmas. By Henry G. Ley. Oxford University Press. 7d.

Dr. Ley has the happy gift of combining simplicity with musical interest. This Choral Hymn has a broad, singable melody to which is added a descant in verse 2; it finishes with a four-part setting. Not the least attractive characteristic of this work is the flowing and independent organ part, a feature we have come to expect in this composer's church music.

AN ENDLESS ALLELUIA. A Motet for Two Choirs. By C. S. Lang. Curwen. 1s. 3d.

The technique required to write a work for double choir, very largely in strict canon, is more than considerable; but this Motet is no mere technical exercise, as the present reviewer, who has performed it, can testify. It lies high, perhaps over-high, for the voices, especially for the sopranos, who have to jump frequently to top A. If this can be done without strain, the effect is one of exhilaration. The two sections, for female and for men's voices in four parts, are most telling, and form an admirable contrast to the bustle of the eight-part writing.

ON CHRISTMAS DAY AND TO A BABY. Two traditional Greek melodies. Arranged by Malcolm Sargent. Oxford University Press. 5d. and 4d.

The first of these two carols is in 7/8 time throughout, giving a strange and attractive limping effect. It builds up to a fine climax and, with an adequate choir, it should be an exciting work to sing. Sir Stuart Wilson has written words which not only match the unusual rhythm, but are in themselves a worthy addition to carol lore.

"To a Baby" is in complete contrast. Here there is simplicity of rhythm and of melody, and Sir Malcolm's treatment, in which the female voices in four parts are contrasted with four-part writing for tenors and basses, is most effective. Not until the last line of the carol are the two divisions of the choir brought together.

WELCOME JOY AND WELCOME SORROW. Six Part-Songs for Female Voices (S.S.A.) and Harp (or Piano). By Imogen Holst. Oxford University Press. 3s.

This work was written for the 1951 Aldeburgh Festival, where it received its first performance. All choirs of female voices will find something to their taste. Strangely, the least effective of the songs seem to be Nos. 1 and 4, where the accompaniment is most typical of harp music. In neither of these would the harp part transfer satisfactorily to the piano, and there will doubtless be more performances with the latter medium than with the former. The more straightforward means, the more attractive the song, appears to be true of these part-songs, and "Over the Hill" and "Lullaby" are perhaps the outstanding numbers in a most musical collection.

THE SONG OF CALLICLES. Part-Song (S.S.A.). By Martin Shaw. Joseph Williams. 4d.

This is an early work and was first published in 1913. Fashions change, and what may once have seemed an adequate musical setting for these words appears in modern times to be undistinguished. The music lacks the vital spark with which Matthew Arnold lit his poem. The setting has, however, the virtue of being singable.

RICHARD LATHAM.

I WILL GO WITH MY FATHER A-PLOUGHING and HARVEST SONG. The poems by Joseph Campbell, set to music by Michael Mullinar. Oxford University Press. 3s. 6d. and 4d. respectively.

The former of these songs has a setting which seems right and inevitable, for tenor voice, covering a large compass (D—A), but with a comfortable tessitura which should make it vocally acceptable as well. It is not easy, however, for, while the folk-song pattern is followed there are unexpected turns in both melody and harmony which call for some skill in handling. The same composer's "Harvest Song" should be a welcome addition to the already large choice of unison songs for class singing.

MY OWN COUNTRY. Poem by Hilaire Belloc.

TWILIGHT. Poem by John Masfield.

TWELFTH NIGHT. Poem by Hilaire Belloc. All three set to music by David Moule-Evans. Joseph Williams, Ltd. 2s. 6d. net.

These songs (for medium voice according to the description on the cover, but with a definite bias towards low voice, particularly the third) should quickly find a place in the recitalist's programme. Verse that is eminently worth setting has received impeccable treatment at the hands of the composer. Teachers in search of change from the old and familiar repertoire will find that they give interpretative scope musically and dramatically, with melodic line, easy compass, and a sensitive treatment of words. "My Own Country" is a simple strophic setting of the poem; "Twilight" has rather more elaborate treatment, while "Twelfth Night" is a beautiful painting of Belloc's legend of the travellers to a Bethlehem in the heart of Sussex.

SHERWOOD. Words by Alfred Noyes. Music by Lloyd Webber. Elkin & Co., Ltd. 2s. 6d.

Here is a robust and hearty treatment of a poem that is hardly one of Noyes's best, with strong dynamic contrasts, well written for the voice, and with compass suitable for baritone or bass. It may be felt by some, though, that the composer has by his rich splashes of colour tended to give the lyric rather more weight than the somewhat banal words can carry.

CUTHBERT SMITH.

A.R.C.M. EXAMINATION

DECEMBER, 1951

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Performing)—

Andrade, Lilia
Bohdjalian, Alice
Cooke, Robert Oswald
Cresswell, Bryan
*Forsdyke, Lionel Gordon
Gilhooley, Thomas
Hawkins, Juliette P.

Hedge, Audrey Mary
Hlman, Michael Thomas
Neville
Isepp, Martin Johannes
Sebastian
Johnson, Zena
Needham, Hilary Margaret

Rajna, Thomas
*Riseborough, Valerie Joy
Sauer, Mary Constantia
Smith, Dorothy Jay Lantsbery
Southern, David Bradnee
Veale, Doris

SECTION II. PIANOFORTE (Teaching)—

Banks, Isabel
Barclay, Mary
Barker, Jean Mary
Beaumont-Smith, Stella
*Bird, Jane Elizabeth
Briddon, Anthony Walter
Brown, Doris
Brown, Shirley Christine
Cox, Shirley Thirza
Creed, Elizabeth Mary
Cross, Ann Alice
Curtis, Marjorie
Dewar, David Talbot
Duckett, Doreen
Foreman, James Alan
Gelfer, Pearl

Gibson, Celia Margaret
Green, Lorna May
*Hathway, Anthony Maurice
Hugo, Ivy Jean
Hunter, Cynthia
Jeffery, Cynthia Mildred
Jones, Marion Shirley
Knight, Edgar George
*Lindo, Derek William
Lodder, Marion
Mills, Barbara Mabel
Mills, Margaret Helen
Moore, Hazel Ivy
Newman, Donald Arthuur
Joseph

*Roe, Eileen Betty
*Satchwell, Pamela
Slader, Michael Robert
Spencer-Schrader, Pamela Ruth
Spurdens, Norman Arthur
Stevens, Allan
Stone, George Richard
Storey, John Gordon
Styles, Ronald Arthur
Taylor, Betty Alma Louisa
Taylor, Sheila Mary
*Thomas, Gaynor Margaret
Wilkes, Jack
Woolford, Delia Osborne
Zondagh, Stephanus Cornelius

SECTION IV. ORGAN (Performing)—

Bailey, Deryck James
Burgess, Russell Brian
Crinall, Robert Alexander
*Dorum, Ivar Chepmell

Down, Arthur Graham
*Dunbar, Joseph
Higgins, Daniel Constant
Lockhart, James Lawrence

Scarth, Richard Newton
*Smith, Anthony Edmund
Stevens, Derek Geoffrey Leslie
Tomlins, John Cecil

SECTION V. STRINGED INSTRUMENTS (Performing)—

Violin—
Barry, Merle-Mary
Bowie, Eric Brodie

Violoncello—
Catchpole, Christopher
Lebon, Christopher Thomas

Lovell, Maureen Adell

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin—
Copson, Muriel Janet
Hewitt, Hilda Marjorie
Lock, Reginald David
Thorn, Richard

Viola—
*Crofts, Margaret Phyllis

Violoncello—
Apsey, Margaret

SECTION VIII. WIND INSTRUMENTS (Performing)—

Flute—
Husband, Peter John

Clarinet—
Channon, Ann Courtenay
Weston, Pamela

Trumpet—
Clothier, Michael John

SECTION IX. SINGING (Performing)—

Byles, Thomas Edward
Davies, Elizabeth Marie
Eanever, Norma Fay

Hadlow, Joan
Sandon, Henry

Stevenson, H. Isabel
Vanderpump, Charles Lyndon

SECTION X. SINGING (Teaching)—

Emmerton, Margaret

Jenkins, Dorothy Gertrude

SECTION XIII. SCHOOL MUSIC (Teaching)—

Lawrence, Kenneth Gordon
*Loughthorne, Brian

Stannard, David Robin

*Williams, A. David

* Pass in Optional Harmony

NEW STUDENTS — EASTER TERM, 1952

Bailey, Nellie R. (Trinidad)

Baneth, Hannah D. (Israel)

Barker, K. (Darlington)

Bobak, J. M. (Norway)

Bowden, W. D. (Margate)

Cotes, Madeline (Sutton)

Ellwood, Blanche E.

(Hessle, Yorks)

Fearn, Barbara P. (Australia)

Fitzgerald, G. (Rhodesia)

Huson, Heather K. (Hertford)

Jennings, E. R. (Harrow)

Jennings, Pamela (Rhonda)

Latham, Gillian K. (London)

Lawson, R. (Rhodesia)

Melman, I. M. (S. Africa)

Nicholls, Dorothy (Salop)

Pemberton, Belinda M.

(Horsham)

Philpot, R. I. (New Zealand)

Reddish, A. (Oldham)

Ross-Russell, W. N. (Ramsgate)

Saingam, C. (Siam)

Schneidermann, Linda R.

(London)

Turner, Gillian G. (Croydon)

Wolton, J. D. (Clacton)

RE-ENTRIES — EASTER TERM, 1952

Brockless, Pauline D. (London)
Keddie, I. (Glasgow)

Martin, K. M. (F. Molesey)
Matthews, M. G. (Ilford)

Purchase, D. (Harrow)

COLLEGE CONCERTS

WEDNESDAY, SEPTEMBER 19 (Recital)

MARIEGOLD PICKERILL, A.R.C.M. (Scholar) (Piano)

and

DENIS VAUGHAN, A.R.C.M. (Scholar—Australia) (Organ)

PIANO SONATA in F minor Brahms

ORGAN SOLOS: (a) Cantabile C. P. E. Bach

(b) Prelude and Fugue in G major Buxtehude

(c) Duet in G major J. S. Bach

FOUR PRELUDES for Piano Chopin

(a) In C sharp minor, Op. 28, No. 10. (b) In B major, Op. 28, No. 11.

(c) In F major, Op. 28, No. 23. (d) In D minor, Op. 28, No. 24.

"SUITE DU DEUXIEME TON" for Organ Clérambault

ELEVATION FOR ORGAN: Tierce en Taille Couperin

PIANO SOLO: Rhapsody John Ireland

ORGAN SOLO: Pageant Leo Sowerby

WEDNESDAY, SEPTEMBER 26 (Recital)

MAUREEN LOVELL (Scholar) (Cello)

and

PATRICIA CARROLL, A.R.C.M. (Exhibitioner) (Piano)

SONATA for Cello and Piano in F major Brahms

CELLO SOLOS: (a) Rondo Dvorák

(b) L'Agreable Marin Marais

(c) La Provençale Frescobaldi-Cassado

(d) Toccata Bach

SONATA for Cello and Piano in G major Samuel Barber

SONATA for Piano Martinu

VARIATIONS for Cello and Piano on a theme of Rossini Martinu

Accompanist: Harold Rich, A.R.C.M. (Associated Board Scholar)

WEDNESDAY, OCTOBER 3 (Chamber)

ORGAN SOLO: Sonata Eroica	James Dalton, A.R.C.M. (Exhibitioner)	Jougen
FOUR MOVEMENTS from the Partita in D minor for Solo Violin	Malcolm Latchem, A.R.C.M. (Scholar)	Bach
SONATA for Cello and Piano	Farquhar Wilkinson, A.R.C.M. (New Zealand)	F. J. Moeran
SONATINE for Flute and Piano	Peter Lloyd, A.R.C.M. (Scholar)	Milhaud
THREE PIECES from "Le Tombeau de Couperin"	Pat Bishop, A.R.C.M. (Scholar)	Ravel

WEDNESDAY, OCTOBER 10 (Chamber)

PIANO SOLO: Chromatic Fantasia and Fugue	Mary Lee, A.R.C.M. (Scholar)	Bach
TRIOS for three Sopranos: (a) O fons bandusiae	Reynaldo Hahn	
(b) Hab' mir's gelobt (Der Rosenkavalier)	Richard Strauss	
Mary Jones	Josephine Nendick, A.R.C.M.	Kathleen West, A.R.C.M.
Accompanist—Evelyn Hughes, A.R.C.M. (Scholar)		
SONATINA for Piano	Brenda Glenister, A.R.C.M.	John Ireland
STRING QUARTET in D minor (Death and the Maiden)	Barbara Lyle (Associated Board Scholar)	Schubert
Der Yuen Low (Associated Board Scholar—Singapore)	Margaret Major (Scholar)	Farquhar Wilkinson, A.R.C.M. (New Zealand)

TUESDAY, OCTOBER 16 (Second Orchestra)

OVERTURE: Prometheus	Beethoven
PIANO CONCERTO in F major, K 459	Mozart
Bridget Saxon, A.R.C.M. (Associated Board Scholar)	
SYMPHONY No. 101 in D major (The Clock)	Haydn
Conductor—James Robertson.	Leader of the Orchestra—Doreen Clarke

WEDNESDAY, OCTOBER 17 (Chamber)

PIANO SOLO: Prelude and Fugue in A minor	Margaret Haydon, A.R.C.M.	Bach-Liszt
SONATINA for Clarinet and Piano	Lloyd Peach, A.R.C.M. (Canada)	Thomas Wade
PIANO SOLOS	(a) Sarabande. (b) Toccata. (Pour le piano)	Debussy
Harold Rich, A.R.C.M. (Associated Board Scholar)		
PIANO TRIO in C minor, Op. 101	Piano: Pat Bishop, A.R.C.M. (Scholar)	Brahms
Violin: Laurie Castle, A.R.C.M. (Associated Board Scholar—New Zealand)		
Cello: Vivien Couling, A.R.C.M. (Scholar)		
SONGS: (a) Le temps des lilas		Chausson
(b) Rêve d'amour		Fauré
(c) Green	Jean Woods, A.R.C.M. (Scholar)	
Accompanist—Alex Gibson, A.R.C.M. (Associated Board Scholar)		
PIANO SOLO: Chaconne in D minor	Peter Element, A.R.C.M.	Bach-Busoni

WEDNESDAY, OCTOBER 24 (Chamber)

THIRTY-TWO VARIATIONS for Piano in C minor	John Bigg, A.R.C.M.	Beethoven
SONATA for Cello in E major	William Cook	Francœur-Trowell
Accompanist—Robert Wilson, A.R.C.M.		
QUARTET for Oboe and Strings in F major, K.370	Oboe: Adèle Karp, A.R.C.M. (Scholar)	Mozart
Violin: J. Neil Suggit	Viola: Antony Cullen	Cello: John Gwilt
SONATINA for Piano	Eric Stevens, A.R.C.M.	Alan Rawsthorne
SONGS	(a) Air de lia. (b) Beau soir. (c) Mandoline	Debussy
Shirley Austin-Turtle (Scholar—New Zealand)	Accompanist—David Stannard, A.R.C.M.	
THREE PIECES for two Pianos: (a) Conzonetta		Mendelssohn-Taylor
(b) Canon		Schumann-Debussy
(c) Rigadoun		York Bowen
Hilary Leech, A.R.C.M. (Scholar)	Brenda Glenister, A.R.C.M.	

THURSDAY, OCTOBER 25 (First Orchestra)

OVERTURE: In der Natur	Constant Lambert (1905-51) (Scholar: 1922-26)	Dvorák
AUBADE HEROIQUE	Constant Lambert (1905-51) (Scholar: 1922-26)	John Ireland
PIANO CONCERTO	Marigold Pickenill, A.R.C.M. (Scholar)	Brahms
SYMPHONY No. 2 in D major	Conductor—Richard Austin	Leader of the Orchestra—Stanley Castle, A.R.C.M.

WEDNESDAY, OCTOBER 31 (Chamber)

- FANTASIA in C minor for Piano, K.396 Mozart
Donald Hawksworth, A.R.C.M. (Scholar)
- TRIO for Violin, Viola and Guitar Alfred Uhl
Violin: Malcolm Latchem, A.R.C.M. (Scholar). Viola: Margaret Major (Scholar)
Guitar: Julian Bream (Scholar)
- SONATA for Violin and Piano in E minor Elgar
Granville Morris (Scholar) Harold Rich, A.R.C.M. (Associated Board Scholar)
- SOLILOQUY AND DANCE for Viola and Piano Roy Harris
Margaret Major (Scholar)
Malinee Jayasinghe-Peris, A.R.C.M. (Associated Board Scholar—Ceylon)
- SONATA No. 8 for Piano in D minor (in one movement) Prokofiev
Russell Geary (New Zealand)

WEDNESDAY, NOVEMBER 7 (Chamber)

- THREE SONATAS for Piano Scarlatti
(a) In F major. (b) In F sharp minor. (c) In C major
Bridget Saxon, A.R.C.M. (Associated Board Scholar)
- THREE SONGS: (a) There be none of beauty's daughters Parry
(b) The conjuration Martin Shaw
(c) Song of the road Vaughan Williams
Edward Byles (Scholar). Accompanist—Evelyn Hughes, A.R.C.M. (Scholar)
- SONATA for Cello and Piano Rachmaninoff
Vivian Couling, A.R.C.M. (Scholar) Manegold Pickerrill, A.R.C.M. (Scholar)
- THREE SONGS Fauré
(a) Automne. (b) Nell. (c) Fleur jetée
Marjorie Rowley, A.R.C.M. (New Zealand) Accompanist—Lionel Forsdyke
- STRING QUINTET in D major, K.693 Mozart
Violin I: Malcolm Latchem, A.R.C.M. (Scholar). Violin II: Susan Leon (Scholar—South Africa)
Viola I: Margaret Crofts. Viola II: Michael M. Mitchell. Cello: Dorothy Browning (Scholar)

WEDNESDAY, NOVEMBER 14 (Chamber)

- SONATA for Violin and Piano in E flat major, Op. 11, No. 1 Hindemith
Norman Nelson (Scholar) Patricia Carroll, A.R.C.M. (Exhibitioner)
- VARIATIONS on "La ci darem" from "Don Giovanni" Beethoven
Oboes: David Cowell, A.R.C.M. (Scholar) and Alan Wardley. Cor Anglais: John Warrack.
- PIANO QUARTET in A major, Op. 26 Brahms
Violin: Malcolm Latchem, A.R.C.M. (Scholar). Viola: Margaret Crofts
Cello: Dorothy Browning (Scholar). Piano: Manegold Pickerrill, A.R.C.M. (Scholar)
- TWO ARIAS: (a) O Roberto, che tu adoro Meyerbeer
(b) Czardas from "Die Fledermaus" Johann Strauss
Mary Jones Accompanist—Harold Rich, A.R.C.M. (Associated Board Scholar)
- CAPRICE for Trumpet and Piano Bozza
Michael Clothier Accompanist—Evelyn Hughes, A.R.C.M. (Scholar)

FRIDAY, NOVEMBER 16 (Choral)

- ASCENSION CANTATA: Praise Jehovah Bach
Chorus: Praise Jehovah in His splendour. Recitative (Tenor): The Lord Jesus
lifted His hands on high. Recitative (Bass): Ah, Jesu, dost Thou leave us. Aria
(Contralto): Ah, leave us not, beloved Jesu. Recitative (Tenor): And behold the
rose. Chorale: All things now lie beneath Thy throne. Recitative (Tenor and Bass):
And while they looked steadfastly into Heaven. Recitative (Contralto): Yea, Lord,
come quickly. Recitative (Tenor): Then the disciples worshipped Him. Aria
(Soprano): Jesu, all Thy loving kindness. Chorale: When is the hour approaching.
Soprano: Marjorie Rowley, A.R.C.M. (New Zealand). Contralto: Eileen Price (Scholar)
Tenor: Kenneth McKellar (Scholar). Bass: Gordon Farrall
- A PRAYER Frank Bridge
- BENEDICTE Vaughan Williams
Soprano: Jean Woods, A.R.C.M. (Scholar)
Conductor—Dr. Harold Darke
Organist: John Birch, A.R.C.M. Timpanist: John Cooke, A.R.C.M.

WEDNESDAY, NOVEMBER 21 (Chamber)

- PIANO SOLO: Thème Varié, Op. 16, No. 3 Paderewski
Anne Morehead, A.R.C.M. (Exhibitioner)
- FIVE IRISH FOLK TUNES for Cello and Piano Howard Ferguson
(a) A Caoine. (b) A Hushaby. (c) The Green Bushes. (d) Cradle Hymn. (e) A Jig
Dorothy Browning (Scholar) Diana Scholefield (Associated Board Scholar)
- SONGS: (a) Art thou troubled (Rodelinda) Handel
(b) Nobles Signors (Les Huguenots) Meyerbeer
(c) Suicidio (La Gioconda) Ponchielli
Mortudd Evans Accompanist—Harold Rich, A.R.C.M. (Associated Board Scholar)
- PIANO TRIO in E flat major, Op. 100 Schubert
Piano: Eric Stevens, A.R.C.M. Violin: Andrew Babynchuk (Associated Board Scholar—Canada)
Cello: William Cook

TUESDAY, NOVEMBER 27 (Second Orchestra)

- OVERTURE: Iphigenia in Aulis Gluck
 PIANO CONCERTO No. 4 in G major Beethoven
 Ruth Stanfield, A.R.C.M. (Associated Board Scholar)
 SYMPHONY No. 38 in D major (The Prague) Mozart
 Conductor—George Stratton Leader of the Orchestra—I. Jonasson (Iceland)

WEDNESDAY, NOVEMBER 28 (Chamber)

- PIANO SOLO: Scherzo in E major Chopin
 Leslie Moorhouse, A.R.C.M. (Scholar)
 ARIA: The Blessed Virgin's Expostulation Purcell
 Sheila Jones, A.R.C.M. Accompanist—Courtney Kenny
 QUINTET for Piano and Wind in E flat major, K.452 Mozart
 Piano: Josephine Brennell (Scholar). Oboe: John Barnett, A.R.C.M. (Exhibitioner).
 Clarinet: Anthony Jennings (Scholar). Bassoon: William Waterhouse (Scholar)
 Horn: Alan Abbott
 PIANO SOLOS: (a) Fairy Tale, Op. 51, No. 3 Medtner
 (b) Heart's ease Frank Bridge
 (c) Toccata E. J. Moeran
 Sally Anne Mays, A.R.C.M. (Scholar—Australia)
 SONATA for Violin and Piano in A major, Op. 100 Brahms
 Stanley Castle, A.R.C.M. Gerald Wheeler, A.R.C.M.
 TRIANA Albeniz (arr. Hugo Anson)
 David Parkhouse, A.R.C.M. (Scholar) Peter Element, A.R.C.M.

WEDNESDAY, DECEMBER 5 (Chamber)

- RONDO BRILLANT for Violin and Piano, Op. 70 Schubert
 Laurice Castle, A.R.C.M. (Associated Board Scholar—New Zealand)
 Pat Bishop, A.R.C.M. (Scholar)
 SOLOS for Oboe and Piano: (a) Pastorale and Capriccio Peder Gram
 (b) Romance and Humoresque Carl Nielsen
 John Barnett, A.R.C.M. (Exhibitioner). Josephine Brennell (Scholar)
 CONCERTINO for Guitar, Flute and Strings Karl Kohaut
 Guitar: Julian Bream (Scholar). Flute: Peter Lloyd A.R.C.M. (Scholar)
 Violin: Malcolm Latchem, A.R.C.M. (Scholar). Viola: Margaret Major (Scholar)
 Cello: William Cook. Bass: L. A. Robinson
 FANTAISIE for Violin and Harp Saint-Saëns
 Gillian Eastwood, A.R.C.M. (Scholar) Jill Hayward (Exhibitioner)
 PIANO SOLOS Debussy
 (a) Reflets dans l'eau. (b) L'isle joyeuse
 Shirley Welsh, A.R.C.M. (Associated Board Scholar—New Zealand)
 VIOLIN SOLOS: (a) Conzonetta and Scherzo Walton
 (b) Polonaise brillante Wieniawski
 Regis Plantevin, A.R.C.M. (France) Gerald Wheeler, A.R.C.M.

THURSDAY, DECEMBER 6 (Special Concert)

GOD SAVE THE KING

- FANTASIA on the Alleluia Hymn Gordon Jacob
 CONCERTO for Clarinet and Orchestra Stanford
 Anthony Jennings (Scholar—Bristol)
 ARIA from Hérodiade: Vision fugitive Massenet
 Gordon Farrall (Belper)
 SYMPHONIC VARIATIONS for Piano and Orchestra César Franck
 David Parkhouse, A.R.C.M. (Scholar—Teignmouth)
 CONCERTO for two Violins and Strings Bach
 Malcolm Latchem, A.R.C.M. (Scholar—Salisbury) Granville Morris (Scholar—Swansea)
 TWO SONGS from Sea Pictures Elgar
 (a) Sabbath morning at sea. (b) Where corals lie
 Eileen Price (Scholar—Swansea)
 PRESENTATION OF COLLEGE PRIZES AND MEDALS BY H.R.H. THE PRESIDENT
 TRIANA Albeniz (arr. Arbos)
 Conductor—Richard Austin
 Leader of the Orchestra—Malcolm Latchem, A.R.C.M. (Scholar—Salisbury)

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given on Saturday, December 8, 1951, at 11.30 a.m. Piano solos were played by Marion Kennedy, Susan Turner, Barbara Evans, Mary Gray, Margaret Keggins, Michael Marney, Trevor Bainbridge, Julie Charles, Jean Pearce, Dori Furth, Sarah Francis, Molly Kelly, Sheila Pearce and Margaret Howell, and a piano duet by Norma Baty and Gillian Davis. Violin solos were played by Carlo Martelli, Colin Gough and Yvonne Smith (piano accompaniment: Daphne Butwick), and a Trio by Colin Gough, Barry Wright and Dorothy Anderson. The orchestra was conducted by John Matheson and the choir sang two pieces (conductor: M. Humby).

PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1952

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, JAN. 9, at 5.30 p.m.
Recital for Violin and Piano.

Second Week

WEDNESDAY, JAN. 16, at 5.30 p.m.
Chamber Concert.

Third Week

WEDNESDAY, JAN. 23, at 5.30 p.m.
Chamber Concert.

Fourth Week

WEDNESDAY, JAN. 30, at 5.30 p.m.
Chamber Concert.

FRIDAY, FEB. 1, at 2.30 p.m.
Drama.

Fifth Week

TUESDAY, FEB. 5, at 5.30 p.m.
Second Orchestra.

WEDNESDAY, FEB. 6, at 5.30 p.m.
Chamber Concert.

Sixth Week

WEDNESDAY, FEB. 13, at 5.30 p.m.
Chamber Concert.

*THURSDAY, FEB. 14, at 5.30 p.m.
First Orchestra.

Seventh Week

WEDNESDAY, FEB. 20, at 5.30 p.m.
Chamber Concert.

THURSDAY, FEB. 21, at 2 p.m.
Concerto Trials.

Eighth Week

WEDNESDAY, FEB. 27, at 5.30 p.m.
Chamber Concert.

Ninth Week

WEDNESDAY, MAR. 5, at 5.30 p.m.
Chamber Concert.

FRIDAY, MAR. 7, at 5.30 p.m.
Choral Concert.

Tenth Week

WEDNESDAY, MAR. 12, at 5.30 p.m.
Chamber Concert.

Eleventh Week

TUESDAY, MAR. 18, at 5.30 p.m.
Second Orchestra.

WEDNESDAY, MAR. 19, at 5.30 p.m.
Chamber Concert.

Twelfth Week

WEDNESDAY, MAR. 26, at 5.30 p.m.
Chamber Concert.

*THURSDAY, MAR. 27, at 5.30 p.m.
First Orchestra.

FRIDAY, MAR. 28, at 5.30 p.m.
Opera.

Admission is free to all performances, but tickets will be required for the dates marked *.

H. V. ANSON, Registrar

